



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ed our horses in safety, and hurrying down the mountain, gave the alarm to the villagers, who joined us in our flight across the country till a safe distance was gained. Here I bade adieu to my faithful guide, rewarding him as a man grateful for the preservation of his life might be supposed to do.

"A few days later, when the long-extinct Hecla was again convulsing the island, and sending forth its mighty tongues of fire and streams of melted lava, I was far away from the sublime and awful scene, thanking God I was alive to tell the story of my wonderful escape from a burning tomb."

A PAINTER'S REVENGE.—After Gainsborough's introduction to court, commissions for portraits flowed in so fast that, with all his rapidity of execution and untiring industry, he was unable to satisfy the impatience of some of his sitters. One gentleman lost his temper, and inquired of the painter's porter, in a voice loud enough to be overheard, "Has that fellow Gainsborough finished my portrait?" Ushered into the painting-room, he beheld his picture. After expressing his approbation, he requested it might be sent home at once, adding, "I may as well give you a cheque for the other fifty guineas." "Stay a minute," said Gainsborough, "it just wants the finishing stroke;" and such was his independent spirit, that snatching up a background brush he dashed it across the smiling features, indignantly exclaiming, "Sir, where is my fellow now!"

INGENIOUS REVENGE.—The following anecdote of Horace Vernet is amusing the Parisians. The artist was coming from Versailles to the city in the train. In the same compartment with him were two ladies whom he had never seen before, but who evidently were acquainted with him. They examined him very minutely, and commented upon him quite freely, upon his martial bearing, his hale old age, his military pantaloons, &c. The painter was annoyed, and determined to put an end to the persecution. As the train passed under the tunnel of St. Cloud, the three travelers were wrapped in complete darkness. Vernet raised the back of his hand to his mouth, and kissed it twice violently. On emerging from the obscurity he found that the ladies had withdrawn their attention from him, and were accusing each other of having been kissed by a man in the dark. As they arrived at Paris, Vernet, on leaving them, said "Ladies, I shall be puzzled all my life by the inquiry, which of these two ladies was it that kissed me?"

MR. SWINBURNE, in his new book, is always talking of scorching kisses, and says of one of his peculiar heroines:

"I dare not always touch her, lest the kiss
Leave my lips charred."

One of his critics suggests that there is a parallel to this in literature, in the case of the well known monkey, who

"Married the baboon's sister,
Smacked his lips and then he kissed her.

Kissed so hard he raised a blister:
She set up a yell."

MUSICAL GOSSIP.

"Norma," as given at the Orient Theatre, Madrid, with the sisters Marchisio, Naudin, and Medini, as principals, received incessant enthusiastic acclamations. So both public and those artists rejoiced.

Gade's new work, "Les Croises," is divided into three parts—In the Desert—Armide—and Jerusalem—the subject being the deliverance of that city.

Rucken's war lieds for a male quartet have been sung at Schewerin with great success and they will soon be published in that city.

Berlin's operatic attractions will be increased by a new and very celebrated danseuse from Italy. She is called Mlle. Girot.

Mlle. Artot is reported to have excited great enthusiasm at Leipsic by her performance of Rosina—"Il Barbiere"—and to have produced immense effect thereby.

Malaga still revels in operatic delight from the performance there of La Spezia, Bignardi and Garcia, who are lauded immensely.

Roger yet traverses in opera Northern Prussia and retains the success which marked his Berlin campaign.

Esser has published another suite called "Le Mineur," which is highly praised by Mayence critics.

Meiningen concert gives now restrict their programme so that all is accomplished in about ninety minutes.

Salvi, who manages Vienna's Court Opera, will try over Germany for cheap yet good choristers. Merelli's operatic season there commenced with Rossini's "Mose," the principal rôles being taken by Giovanoni, Zandrina, Corsi, Rota and Rossi.

Trieste's opera is up for a bidder, with a subvention of 56000 florins in silver. The company who commenced this season are now with Merelli at Vienna.

Mme. Beringer, from Dessau, is engaged for Berlin's "Royal Opera."

In a recent Gewandhaus concert at Leipsic, A. Rubenstein's "Ocean" symphony was performed with two additional movements—Adagio and Scherzo—and beside that attraction they had a new singer of high repute, Mme. Wernicke-Bridgemann.

At Wiesbaden's opera, Adolph Adam's comic opera, "The Brewer of Preston," has been successfully revived.

In a recent "Euterpe" concert at Leipsic, Auer, of Hamburg, obtained enormous applause by his three violin solos, and especially for Paganini's variations.

Alfred Jaell traverses Switzerland in triumphant style and his estimation there is exceedingly high.

Brussel's "Royal" opera prospers with "Lara," and "les Montenegriens" so well as to induce a trial of "Mignon." Mlle. Daniele and Mons, Jourdan are extravagantly praised there.

Mme. Balbi appears to be making a great sensation in opera just now, before French and German publics, and is therefore solicited ear-

nestly to help out feeble opera companies in other parts of Europe, but she prefers to remain with a company that suits her well.

Ernst Reyer succeeds d'Ortigue as musical critic of *le Journal du Debats*, Paris.

In a recent soiree at Rossini's, Agnesé, Mlle. Reboux, Albert Lavignac and Theo. Lack were enthusiastically applauded for their performance, and two new compositions by Rossini were successfully launched with a verdict of merit as real *chefs d'œuvre*.

Haydn's "Seasons" would appear by some Parisian criticisms to have been remarkably well performed at "l'Athenee."

Joachim is declared by some critics to have eclipsed all preceding violin players in Mendelssohn's concerto, as played by him in that hall, but others demur with complaint of his cold, unsympathetic style, and evidently consider his popularity in Paris very short lived because he lacks fire and plays in excessively monotonous fashion.

There is dissent, also, to praise for Padeloup's direction of and the performance under his baton of "The Seasons." Plain speaking critics denouncing the whole affair in strong terms for gross imperfections. All concur in praising Duprez's daughter for her share therein.

Those bold writers even dare to question Adelina Patti's asserted triumph as Gilda—Rigoletto—and positively aver that her dramatic ability does not attain rôles in *opera seria*. Such audacity in speaking truth would here be visited with a storm of abuse upon the critic. In Paris it would seem that more freedom is allowed to criticism than in republican New York. Those critics specify Patti's defects for such music in clear language, and censure not merely her evident lack of force in certain dramatic passages, but her mutilating the score by omitting what did not please her fancy to execute. Nicolini had a positive success in the Duke; so decided, in fact, as to place him next to Mario. Villaret's performance of Vasco di Gama is highly lauded by those critics, and now Parisians aver that Meyerbeer originally designated him for that rôle in a letter confided to Perrin's care.

"Mignon" has a good run at l'Opera Comique and journals teem with encomiums upon the principals in that opera—Galli—Marie—Cabel—Archard—Couderc and Bataille.

"Sardanapale" is finished, and while in study for *Le Lyrique*, has so far become known that great lyric excellence is ascribed to it by parties cognizant.

Bazzini, an eminent violinist, has written an opera called "Taranda" for the carnival season at La Scala, which is expected to make a hit there.

Mapleson's new opera house in Leicester Square—London—is estimated to cost \$500,000 in gold currency, but if so large as reported, will, no doubt, finally cost, at least double that amount.

Fraschini has been finally persuaded by the Royal Opera manager at Madrid to sing "Roberto il Diavolo" there with Penco and Selva. He is now so far advanced that so daring a ven-

ture can do neither his voice or artistic reputation any harm, and if well paid for the risk he can safely attempt what has cost so many excellent tenors both voice and fame.

Many inappreciative hearers declare Verdi to be the arch fiend who has ruined all Italian tenors who pursued their lyric vocation in his operas exclusively, but two of Meyerbeer's latest operas have ruined more tenor voices—that were susceptible of injury from previous excellence—than all Verdi's tenor roles put together. Robert and Raoul defy Verdi's worst machinations for killing chest tenor voices.

Mlle. Vitali, on her debut, excited Barcelona's "Liceo" to enthusiasm usually surpassing all precedent in that opera house by her performance of "Marguerita." She was encored in the "Jewel Song" and called out so repeatedly and with such vim that she was declared to have conquered the most difficult public for an operatic artist, in all Europe.

In a grand soiree musicale given by Wolowski, the sisters Pellini—soprano and mezzo-soprano—made a distinguished success before a grand public of Parisian *beau monde*.

Stockhausen the celebrated German singer and director of Homburg's concerts, now tours it among "Philharmonic" concerts along the Rhine.

Dresden took kindly to "L' Africaine" when presented at the Court Opera, with Mes. Krall and Alversleben, and Degele and Ucko, as principals. The dances were got up *a la mode de Paris*, and Rietz, chapel master, conducted the opera in excellent style.

Correspondents of Parisian journals speak disrespectfully of the music as now given at the Sistine Chapel in Rome. They aver the great rage in that city is "L' Africaine," notwithstanding the indifferent principals who perform therein, Signora Langi, with a delicious voice, being alone worth critical praise.

Mme. La Grue is commended at Les Italiens, Paris, more for good acting in "Saffo" than for vocal performance, and she created no special furore in that role, because in that opera house vocal is preferred to mere dramatic excellence.

Adelina Patti is said to have a sharp eye to fresh operatic laurels from performance of Agathe—"Der Freischutz."

Music everywhere creates sensation and occasionally very unpleasant ones.

Liverpool's musical circles are just now excited with a fierce dispute between Signor Garcia—husband of Linas Martorelli, and Mons. Jullien, who managed the entertainments where she appeared recently.

Brighton—England—recently enjoyed several first class musical entertainments, one a classical affair with the Monday Popular celebrities, the other Mme. Dolby's ballad concerts.

There is great coil in London musical circles about the performance of Handel's setting of Dryden's ode—"Alexander's Feast," at Sydenham Palace, and the frank although severe criticism of H. F. Chorley upon Handel's work as there done up.

At the 8th concert of this season in that very popular resort, there was an unusually large at-

tendance because Arthur Sullivan's new concerto for violoncello was then performed by Piatti. It received great and deserved favor, the andantino being pronounced extremely beautiful and Piatti playing to perfection.

Beethoven's 7th Symphony was then magnificently performed with much other excellent music in good style by that noble band.

At the 9th concert they started off with so brilliant a performance of the overture to "Masaniello" that its repetition was enforced by shouts of applause. They did full justice also to Mendelssohn's "Scotch Symphony," and F. Schubert's overture in the Italian style, No. 2, C major, Wilhelmj was admired then as usual, but Dipinski's solo—"Concert Militaire" did not satisfy critics. Dannreuther played Chopin's "Krkoviak" in a subsequent concert there.

Arabella Goddard's Monday Popular Concert excursion party are noted as swinging around England's provincial circles with great success.

English opera has yet one exponent left in England if we may credit reports from that country's interior towns respecting Mme. Lancia. She is a "light, sweetly feminine soprano, delicately tender in a love scene" by report of her special admirers.

At Turin's opera signal enthusiasm was excited by Pedrotti's "Tutti in maschera," and preparations are making for an opera "Il Cadetto di Gascogna," by Ferrari, which had good success in Genoa.

Florence has now five opera houses in full blast. They are called National, New, Rossini, Pergola, and Pagliano.

Milan's conservatorio intends publishing a new musical dictionary got up in grand style.

Bologna celebrates the second centenary of her musical Academy on December 2, 3, and 4 with copious musical performance in the church of St. John.

Mlle. Bieddel is reported as making a grand sensation as "Norma" at St. Peterburg's opera.

Report from a recent Gurzenich concert at Cologne places Stockhausen very high in the list of artistic, finished, and gracious singers.

Berlin's Royal Opera had recently a new sensation by the brilliant performance of a new danseuse called Mlle. Adelina.

The Frederick William theatre witnessed a musical sensation by the debut of Mlle. Slevogt from Hamburg, who changes places with Mlle. Fries, formerly in that opera.

Mario—*on dit*, permits some of his choice things now in his villa Salviati to shine in Louis Napoleon's grand exposition.

Dirgelsted succeeds Baron Gall as intendant general of Stuttgart's Court Theatre.

Konneritz, chapel master and director general of Dresden's Royal Opera, died Nov. 27th.

Munich's king presented a singer in his opera who pleased very much in Lorizeng's "Forgeon" with silver-token of his especial delight.

Another report from St. Petersburg's opera gives the name of that wonderful "Norma," as Budel, and confirms the statement of her grand success in that role at the Russian Opera House. She is described as having a most beautiful soprano, of remarkable *timbre*, and showing in her use of it, the best Italian school. Her success in "Lucia" is also reported as very great.

Prussia's bluff and intensely warlike king

seems to appreciate good Italian Opera, for he is stated to promise the Italian company which commences at Berlin on January 2d, ten thousand francs per month as subvention.

Lorini manages that new enterprise, and the company will consist of Sarolta as prima donna soprano, Grossi as prima donna contralto, Frizzi as primo basso assoluto, Pardini and Ribbi as primi tenori, Padilla as primo baritone, and Derivis for basso.

The 200th performance of "Il Flauto Magico" witnessed new decorations, costumes, and display of all the best artists.

From Warsaw come strong reports of Mme. Van Zandt's performance as Marguerita—"Faust" which is said to have produced "immense effect."

Carvalho who manages "Le Lyrique" being hard pressed to account for not producing "Der Freischutz," fell back upon *le perfide Albion*, which promised him a splendid moon for the incantation scene but failed to supply it at "Le Lyrique."

Mlles. Hebbe and Nilsson have changed operas in that establishment, Hebbe taking a role in "Lohengrin," and Nilsson assuming her part in "Sardanapale."

Mlle. Agatha States tried her vocal and dramatic powers in Ernani's Elvira a second time at "Les Italiens," accomplishing with this second debut the part entire, and winning lavish encomiums for her personal and vocal endowments.

Over five hundred choral and instrumental societies have notified Baron Taylor of their intention to participate in his contemplated Universal Musical Convention at Louis Napoleon's grand exposition.

La France Musicale's gossipy correspondence from Vienna especially discourses about De Murska, whose singing after five years study in Italy, was finished by Mme. Marchesi at Paris. She is quizzed for some eccentricities of dress, manner and trifling with operatic engagements, but conceded to be a charming addition to Vienna's operatic attractions.

Vieuxtemps declined accepting the place in Brussel's conservatory, left vacant by Leonard's resignation.

La France Musicale declares "Mignon" to be a success for composer, "l'Opera Comique," and the singers employed in it.

Mlle. States received credit from that journal for great personal attraction; besides a very extensive and pure soprano, but admonition that close study is needed to make her a lyric artist.

Pancani gains upon his public "Les Italiens," and gradually overcomes their longing for Fraschini.

The new Rossini theatre at Passy, may be opened with a new opera by M. Philipp.

Berlin had Wagner's "Lohengrin" dished up in good style, November 20th by Mme. Wippern and Niemann.

Mme. Sophie Loewe, a very distinguished singer of Germany, who left the lyric stage in 1848, having married the Prince de Leichtenstein, died at Pesth on November 23th.

The French Opera in this city, after severe contests with misfortune, finally terminates on Saturday December 29th, it being found impossible to attract sufficient patronage to defray its expenses.